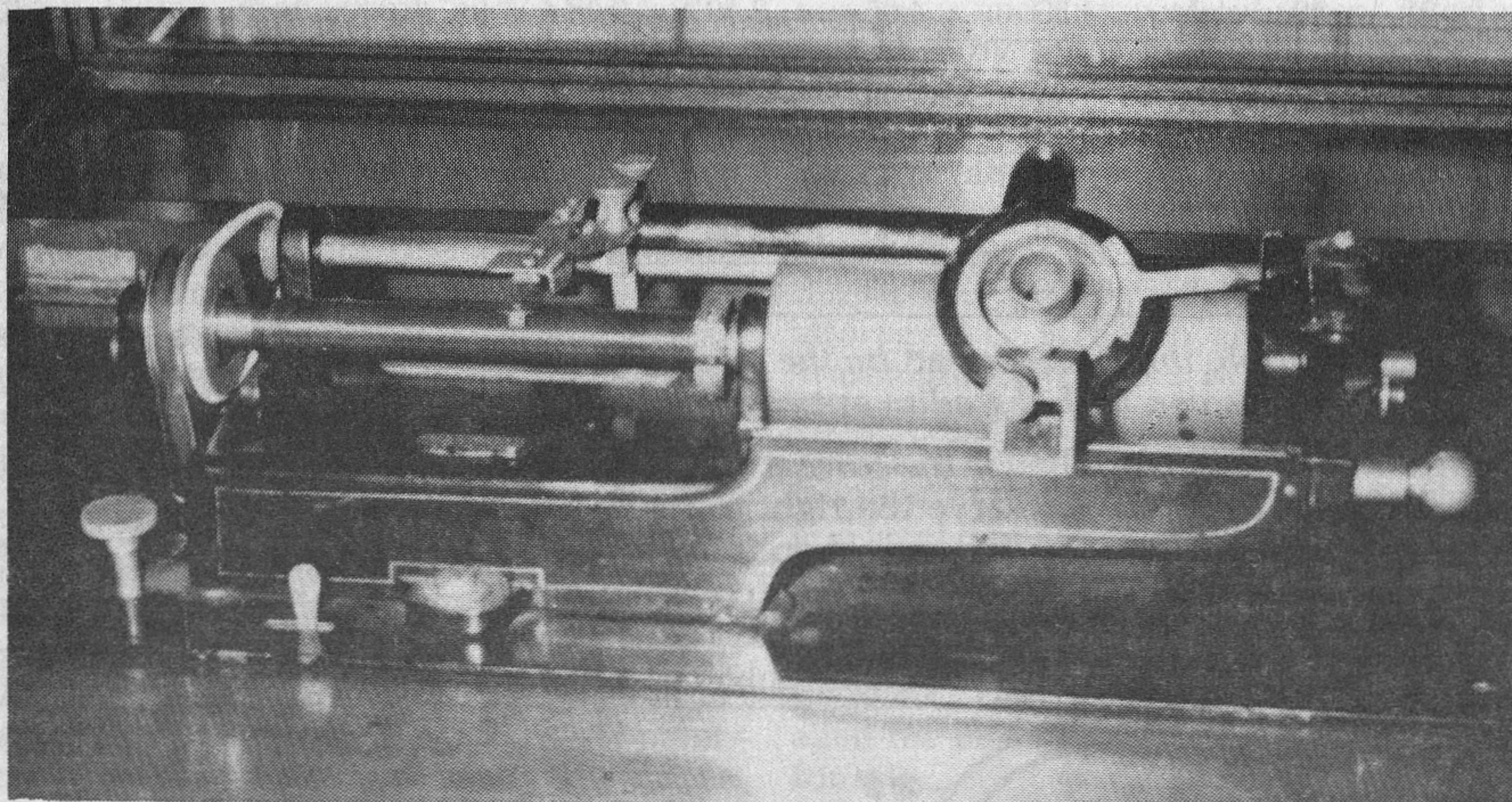


## **E. GILBERT, AN INSANE PERSON. M. E. GILBERT, GUARDIAN. REPEATING MECHANISM FOR PHONOGRAPHS.**



Play It Again, Elam: In Patent No. 738,316, Gilbert removed the solid rear carriage rod on an Edison Home Phonograph and inserted a hollow steel tube with an internal reverse thread. This shaft was fitted with a  $\frac{3}{4}$ " diameter channeled pulley wheel (at the left) which took its power from the main feed-screw pulley via an additional smaller drive-wheel. An eccentric spinning collar at the right of the feed-screw grooves activated the return mechanism. The model above lacks the levered engaging arm and part of the lift holder. Gilbert received 5 other patents from 1903-10: 738,317, 761,371, 766,341, 911,491, and 969,946. The last two are marked with the words "An Insane Person."

## **ELAM GILBERT: AN INSANE PERSON** **THE MYSTERY OF AN UNKNOWN PHONOGRAPH INVENTOR**

Robert Feinstein



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DEAR APM:

Question: I have heard that Edison black-wax molded cylinders (2-min. style) first used the white end-titles in August 1904. Who was responsible for this?

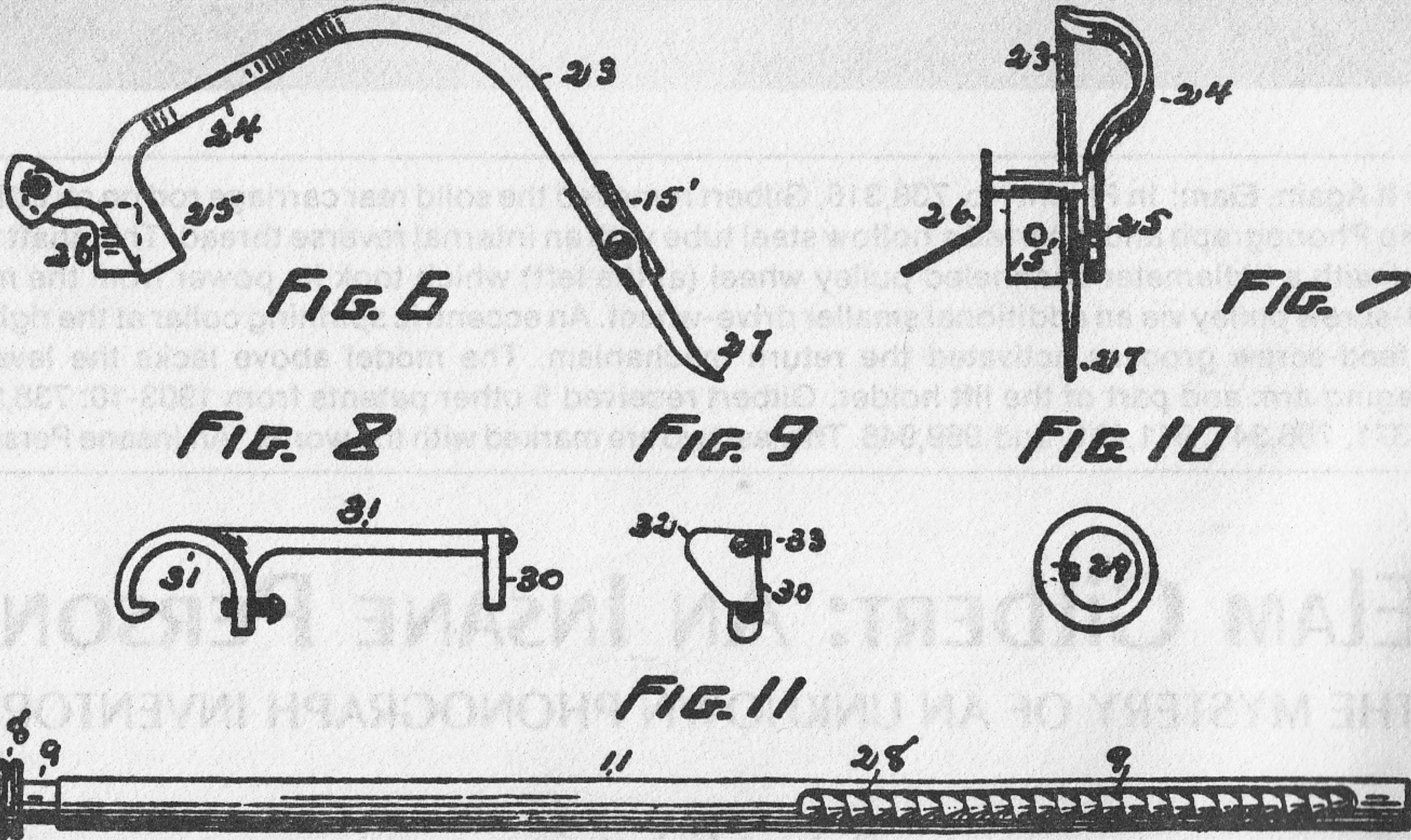
L.N., Buffalo, NY

Answer: Albert F. Wurth, an associate of Edison's, filed for the patent to include this useful information on pre-existing cylinder molds on May 24, 1904 (Pat. No. 773,617). This and many other fascinating details will soon be available in APM's forthcoming *Phonograph Patent Treasury*.

Question: I collect old phonograph and record ads from the turn of the century and wondered what it cost to run such an ad originally.

A.P., Lima, OH

Answer: We have located the following figures: A full page ad in *Cosmopolitan Magazine* in 1897 cost \$448.; in *Munsey's*, \$400.; in *McClure's*, \$300.; in *Century*, \$250.; in *Harper's*, \$250.; and *Scribner's*, \$200, and APM, \$65. That's when a dollar was a dollar! □



Pat. 738,316 also shows the return lever (27), eccentric collar (29) and the reverse thread (9).



# The Mystery of an Unknown Phonograph Inventor

Back in 1974, when the editor of APM began compiling the first complete catalog of American phonograph and record patents, one immediately caught his eye. After days of looking at thousands of strange and unusual designs, he noticed a patent from 1909 (for a cylinder repeating attachment) clearly identified by the Federal Government as being issued to one Elam Gilbert - "An Insane Person." There were many other patents — a talking crow and a square record, to mention just two — which the Patent Office granted without so much as a hint about the mental status of the inventor (although we had our suspicions!). Why then was Gilbert singled out in this way? Continued research over the years revealed that no other phonograph inventor ever received this dubious distinction.

Other matters intervened, and the patent sat in the APM Archives. But then around 1980, an odd repeating device turned up on an ordinary Edison Home Phonograph and APM had a chance to purchase it. Professionally engraved in faint letters on the feed-nut arm were the words: "Gilbert Repeater, Pat. Sep. 8, [19]03". A check of the patent files proved that this was indeed an earlier, manufactured, version created by the very same Elam Gilbert, of Portland, Oregon! Other incomplete models of the invention were rumored to exist in several collections, but none had additional documentation.

A thorough search showed that Gilbert had filed for and was granted six American patents between 1902 and 1910 (the first four of which made no mention of his insanity). I also subsequently learned that Gilbert had tried to interest the Edison Company in buying and manufacturing his last patent, but to no avail. Who then was Elam Gilbert and why did he become mentally disturbed? Did disappointment over failure to win fame and fortune as an inventor trigger his illness? Or did his emotional problems have other causes? I also wondered what the patents might illustrate about the way phonograph inventors worked and developed their ideas around the turn of the century.

The clues were sparse on the patents themselves. One Mattie E. Gilbert was listed as Elam's guardian on #911,491 and 969,946 (1909 & 1910). Was Mattie the inventor's wife, parent, brother or some other relative? This relationship has not yet been determined.

Hoping to solve some of these mysteries, I studied every Gilbert genealogy in the New York Public Library's huge Genealogical and Local History Division. Neither person was found, although one source listed an Elam Gilbert - obviously *not* the inventor - as having lived in colonial New England. Five historical societies in Gilbert's home city of Portland were contacted, but they were unable to pro-

vide any additional information. The State Archives in Salem also came up empty-handed. A modern Elmer Gilbert phoned at random in Portland produced no leads. No one there had ever heard of him. An article in the *Oregon Historical Quarterly* (Dec. 1945), on the history of insanity in Oregon, simply stated that according to the government statutes: "The words 'insane person' [were] intended to include every idiot, person not of sound mind, lunatic, or distracted person." A 12-member jury would decide on the validity of the insanity charge, and the probate court would assign a guardian.

Finally, in 1981, I asked Leah Burt, the always-helpful Assistant Archivist at the Edison National Historic Site, to search her files. There a few clues emerged concerning Gilbert's attempts to interest Edison in a cylinder record ejector he had devised in 1902. The long time between his application on Dec. 18 and the grant date of Sept. 13, 1910 resulted from numerous and unsuccessful patent interferences filed by other inventors, such as Julius Wellner, Geo. H. Underhill, David S. Williams (aligned with J. A. Vincent), and Joseph H. Williams (aligned with Underhill).

The Edison Site was able to supply me with photocopies of six interesting letters written during the summer of 1905 when Gilbert's attorneys, L. S. Bacon and J. H. Milans of Washington, D.C., tried to sell the record ejector, with patent pending, to the National Phonograph Company. Unfortunately, I found no law-firm of this name in current U.S. telephone and legal directories.

The letters showed that on July 5, 1905, Gilbert's lawyers wrote to Frank L. Dyer, Edison's personal attorney and one of his future biographers. They discussed the ejector, disparaged the interference lawsuits, and offered it for sale.

Bacon & Milans received Dyer's reply, dated July 21st, which was mildly encouraging: "I cannot tell very definitely from the claim whether the apparatus would be one in which we would likely to be interested, but if your client would be willing to have you send me copy of the specification and drawing, I will be very glad to look into it and submit the matter to the National Phonograph Company."

One letter from Bacon & Milans to Dyer might have been lost over the years, because a note dated August 12th referred to some correspondence sent to Dyer on July 22nd. Among other things, the note said: "Messrs. Emery, Booth & Powell represent Underhill and they have made Mr. Gilbert an offer for the invention which however, is not altogether satisfactory." Dyer received the specifications and drawing and on August 25th wrote to William E. Gilmore, President of the National Phonograph Company. Dyer was apparently inter-



E. GILBERT.  
ATTACHMENT FOR PHONOGRAPHS.

APPLICATION FILED DEC. 18, 1902.

NO MODEL.

2 SHEETS—SHEET 1.

FIG. 1

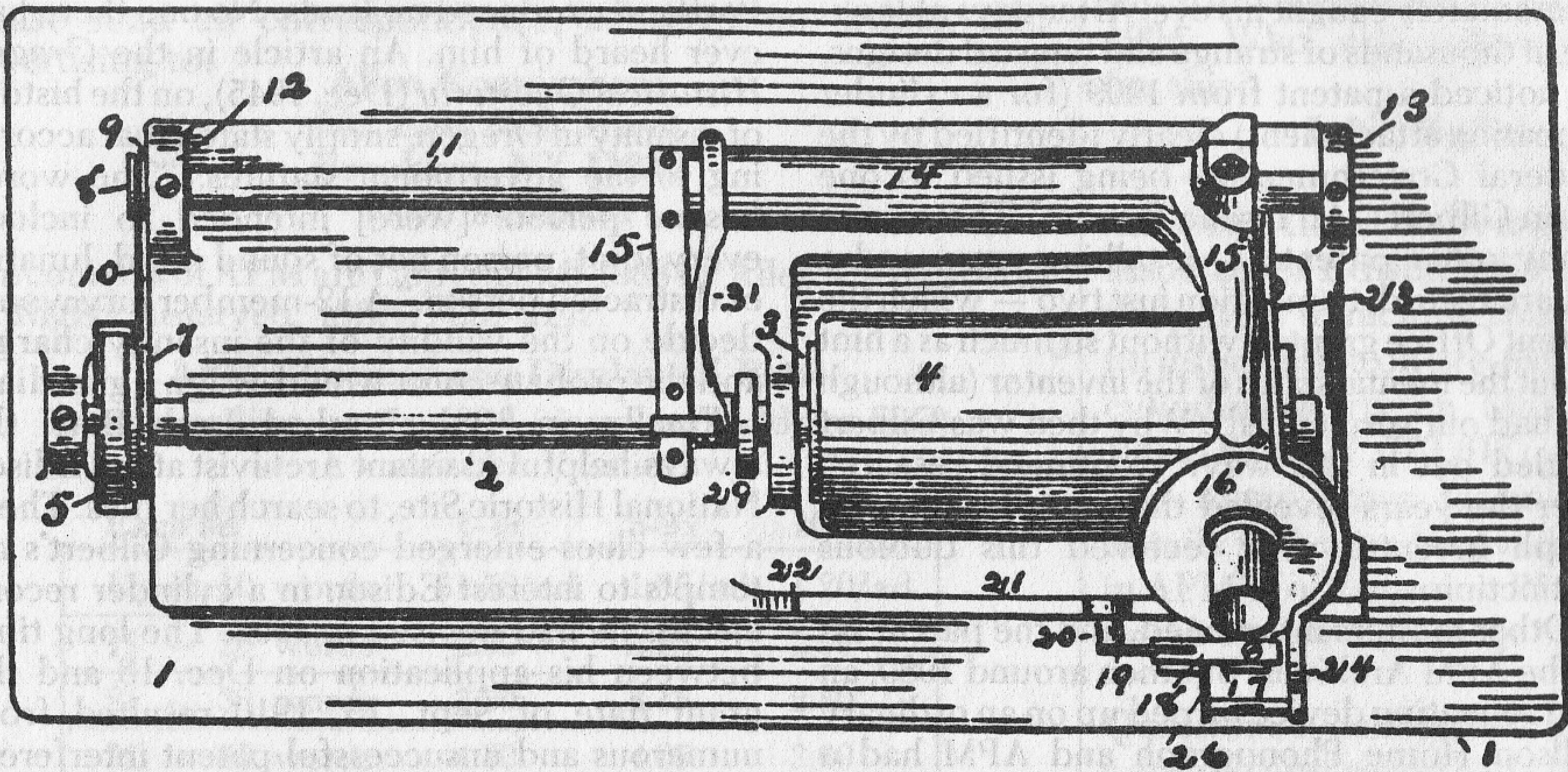


FIG. 2

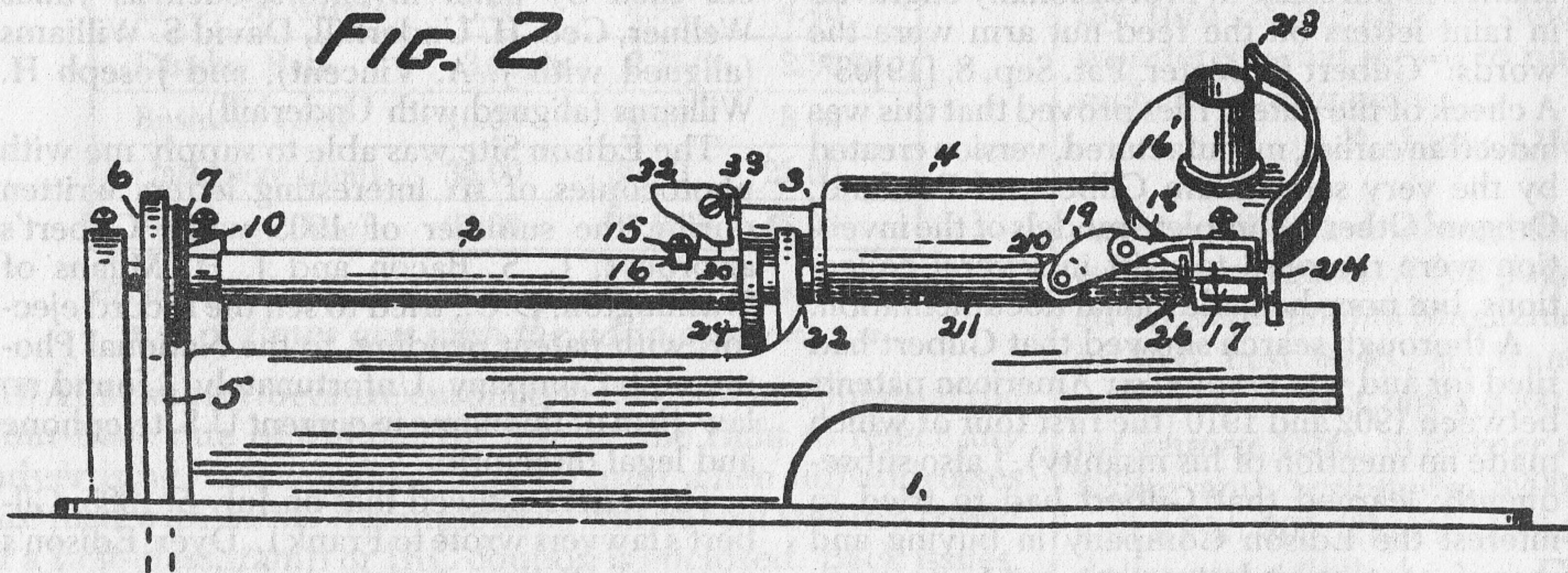
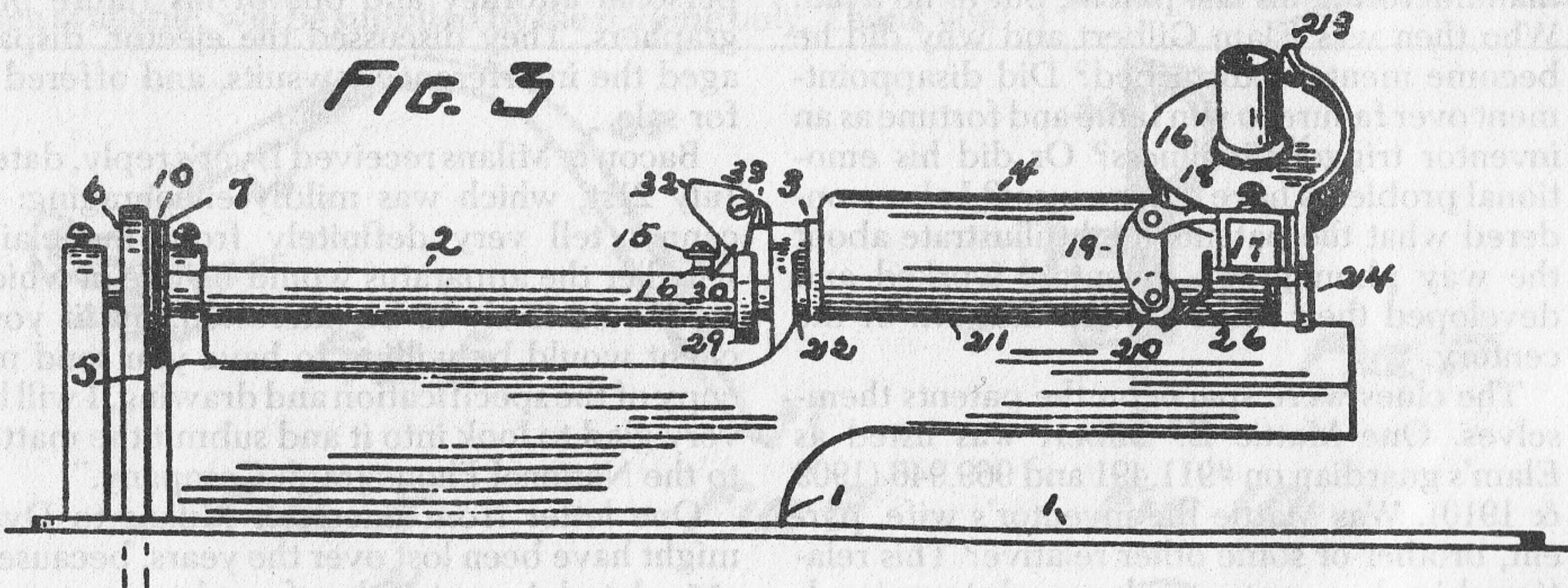


FIG. 3



WITNESSES:

*Walter E. Lane.*  
*Leon Boillot*

INVENTOR:  
*Edam Gilbert*  
*by N. A. Acker*  
*This Atty.*

A triumph of ingenuity: Gilbert was able to have his first patent manufactured - a Home Repeating Attachment.



# NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

EDISON PHONOGRAPHS & RECORDS.

31 UNION SQUARE, NEW YORK.  
304 WABASH AVENUE, CHICAGO.

LONDON.  
PARIS.  
BERLIN.  
BRUSSELS

TRADE  
Thomas A. Edison  
MARK.

IN REPLYING ADDRESS THE COMPANY NOT  
THE INDIVIDUAL AND MENTION THESE INITIALS.



*Orange, N. J.*

Aug. 31, 1905.

Frank L. Dyer, Esq.,  
Laboratory.

Dear Sir:

I have your favor of the 25th. Mr. Aiken has looked over the specifications and drawing submitted by Mr. Elam Gilbert on the record ejector for phonographs, and from his report to me I do not see that this would be of any practical use to us whatever commercially. Under the circumstances, we do not care to purchase same and the papers are returned herewith.

Yours very truly,

*W. E. Gilmore*

WEG/IWW

President.

Was Gilbert dejected when Gilmore rejected his record ejector?

(Courtesy ENHS)

ested, for he remarked: "The idea appears to be substantially novel, and the patent when granted, would, I believe, be satisfactory, provided of course the invention possesses merit.... The Gilbert patent was filed about a year ahead of his nearest competitor, so that it is probable that the interferences will be decided in his favor.... They tell me [July 19th] that the invention can be purchased for from three to four thousand dollars, which of course means that the inventor would take much less, if offered to him...."

However, it was not to be. Gilmore promptly replied to Dyer - on August 31st - that: "Mr. [Edward L.] Aiken has looked over the specifications and drawing submitted by Mr. Elam Gilbert on the record ejector for phonographs, and from his report to me I do not see that this would be of any practical use to us whatever commercially. Under the circumstances, we do not care to purchase same and the papers are returned herewith." Aiken was an important Edison supervisor and himself had received numerous patents, including one for the Type D repeater, which was a triumph of simplicity compared to Gilbert's double-pulley arrangement. Dyer then wrote to Bacon & Milans on September 1, 1905, politely declining their offer.

Surely Gilbert must have been disappointed by this rejection, and we do not know if *this* mechanism was ever produced. Edison's company continued to be interested in record ejec-

tors, — especially for business phonographs — but developed their own designs.

A closer reading of Gilbert's fifth patent (911,491 - for an improved repeater) showed that it was assigned to an Albert A. Klingman of New York City, but what he may have done with it is not known. There were at least *two* Albert Klingmans in New York at the time, one a printer and the other a pharmacist, but no descendants of either man could be located.

I consulted Allen Koenigsberg's *Phonograph Patent Treasury* and found that from 1877 to 1912 only ten patents were issued to Oregon residents - *six* of them to Gilbert. Whatever the personal difficulties that led to his being adjudged insane, Gilbert managed to obtain more phonograph patents than the rest of the state combined!

We had hoped to have a photograph of Gilbert for this article, but Culver Pictures and the Bettmann Archive failed to locate any, and his image did not appear in the reference books or indexes that were consulted.

Hopefully, this account will lead to more information about the life and work of this unusual man, the first (and only?) inventor ever acknowledged "insane" by the U.S. Patent Office. But thus far material on Gilbert's life has been as hard to locate as one of his repeating attachments. Perhaps some collector will come across another of his devices, and he will receive the recognition he deserves. □



# THE PHONOMETER

AN ABSOLUTE NECESSITY  
TO PERFECT REPRODUCTION FOR TALKING MACHINES

The Only Accurate Speed Meter Made

Adapted for Use on all Disc Machines

INSTANTANEOUS IN ACTION

PERMANENTLY EFFECTIVE

CANNOT GET OUT OF ORDER

Price  
One  
Dollar



Price  
One  
Dollar

PAT. APPLIED FOR

## Why the PHONOMETER is a Necessity!

You have a Talking Machine. You have purchased good Records, and yet the reproduction is not satisfactory. Caruso, Melba and other of the well-known artists' voices do not reproduce like the original; the individuality, life-like realism and peculiar quality of the voice does not come forth!

The Violin, Violoncello and other solo instruments do not reproduce naturally. Why?

BECAUSE your machine is not running at the correct speed. And are you aware that not one in a thousand Talking Machines run at the speed they indicate on their dial, or if so, remain so?

## The PHONOMETER Guarantees Correct Speed, Hence Correct Reproduction

It is the only speed meter made on the principle of centrifugal force and therefore must be accurate. One trial will convince.

*Directions for use.*—Place the Phonometer on turn-table of your machine so that the hole in its base drops over the top of shaft in centre, thus securing it. Turn brake lever as usual and start machine. Turn the regulating screw as before, and the pointer on the Phonometer will instantly indicate the number of revolutions per minute that the machine is running.

Correct speed is generally developed at 76 revolutions per minute.

*What if they called them 76's instead of 78's? This simple but clever speed indicator was placed over the spindle and gave a quick centrifugal read-out. A similar model (called the Rotometer) was manufactured by the Lakeside Supply Co. of Chicago, ca. 1910. Correct speed was given at 76 rpm.*



## FROM THE GOLDEN AGE . . . *Django was an exception!*

Joe Klee

The writer and the drummer were having an argument. An argument loud enough that everybody in the club could bear witness to it. The writer had mentioned the name of a white jazz musician in the same breath with that of a black jazz musician. "No white man can play jazz," maintained the drummer. This must have been an embarrassment to the pianist who had hired the drummer for the gig . . . who happened to be white. The writer, looking for an out, mentioned the name of Django Reinhardt. "Django," the drummer replied, "was an exception." That ended the argument. Django certainly was, and is, an exception.

Jean Baptiste Reinhardt was born January 23, 1910 in Belgium. The acknowledged first jazz records by the Original Dixieland Jass Band were more than half a decade away. The son of a gypsy fiddler, Django learned to play violin as well as guitar and banjo as a child in Paris. He is reputed to have made records as early as 1926 with a singer named Chabel or Chaumel. His earliest recordings that have been found and re-issued (after his left-hand was burned in a fire) are in the questionable company of accordionist Jean Vaissade. One of these "Griserie" is included on the first of seven LPs issued by the DRG Swing label under the general heading of *Djangologie/USA*. The contents of six of these seven LPs has similarly been pressed onto CD by the same company. By rough calculation, that comes out to 96 cuts on the CD issue plus an added 19 on that 7th LP. That's an awful lot of Django. One thing I've noticed in certain jazz festival listening (like WKCR's recent week-long Sidney Bechet festival) is that after the first couple of hours some of that 'enough-already' feeling is beginning to creep into the emotions. Extended listening sessions such as these have soured me on such diverse performers as Billie Holiday and Wanda Landowska. When faced with this much of one performer (e.g. the Norman Granz/Art Tatum compilation on Pablo), I've found it good practice to take it one or two sides at a time interspersed with a lot of other types of music. There *are* exceptions... Louis Armstrong, Charlie Parker, and Django (yes, once again Django is an exception). It may have something to do with the various settings in which one finds Django. He works with accordion players, slide whistle players, singers (some good ones including Jean Sablon), Theatre Orchestras, Swing Bands, visiting firemen from the USA (including Benny Carter, Coleman Hawkins, Barney Bigard, Rex Stewart and Eddie "The Dark Angel of the Violin" South), as well as European Jazz Stars like Alex Combelle and Andre Ekyan. But then the variety is not all that central to the question since the great majority of his recordings are with various incarnations of the Quintet of The Hot

Club of France. The Quintet formula was fairly simple and rather inflexible. Django was both soloist and rhythm player. The lead or melody role was shared by Django and one other player... at first, violinist Stephane Grappelli whose name seems to have more spellings than any jazz musician I can think of... later, clarinetist Hubert Rostang. Neither of these players would be on my list of all stars for the desert island, but they served their purpose (and Django) well. Both provided another texture to the lead melodic instrument and if Stephane didn't swing as hard as Venuti... well, nobody else did either. Sometime I think Django relished being aided by cohorts who didn't really challenge his authority, although when faced with the task of collaborating with a Coleman Hawkins, Benny Carter, Bill Coleman or Rex Stewart, he was up to it. The dates on which he and Grappelli are joined by Eddie South show Grappelli less able to deal with the challenge than Django... but then to paraphrase what Godowsky said to Elman at Jascha Heifetz' American debut, it wasn't as warm for guitarists as it was for fiddlers.

The difference between the LP set (DRG SWING SW 8420-26[7]) and the CDs (DRG SWINGCDSW8421/22/23andCDSW8424/25/26) is more than the improved CD sound or the convenience of juggling four compact discs as opposed to half a dozen LPs. Liner notes on the CD issue are extremely sparse... the seven LP jackets give space for much more information, data and general flavor. There are also some photos on the LP jackets which cannot be fitted into the limited liner note space of the six-page booklet accompanying each double CD set. Also the numbering of the CDs can be a bit misleading. Although the Jewel Box lists three numbers (such as 8421/2/3), there are only two discs in each box. These numbers are the numbers of the corresponding LPs in the LP set... three LPs to each double CD set. Now that sounds like a convincing bargain price-wise and space-wise, BUT that elusive LP SW 8420 has not, to the best of my knowledge, been made available separately so the CD buyer will miss the rarest Django in this collection, including recordings with accordionists Jean Vaissade, Victor Marceau (which includes Erardy on slide whistle) and Louis Vola who later switched to bass and became part of the Hot Club Quintet. It also includes recordings with the Orchestra of the Theatre Daunou and Patrick and his Jazz Orchestra. Among the vocalists Django accompanies on this first LP is Jean Sablon, sometimes referred to as the French Bing Crosby, and like Bing, he used some of the best jazzmen on his records... making Django the French Eddie Lang. Well, not really... but then let's just say that Django did for Sablon what Lang did for Bing and we



won't be too far off base. Jean Sablon's sister, Germaine, also included Django in her backup band and while Hildegard is missing (she and Django were both on a Patrick's Orchestra date in 1935), her theme song "Darling Je Vous Aime Beaucoup" is in this collection recorded Jean Tranchant with Stephane and Django. There's also a version sung in French by Leon Monosson of Cole Porter's "Night and Day" which includes trumpeter Arthur Briggs as well as Django in the band. Four of the tunes on SW 8420 were unissued at the time they were recorded and I believe are being issued for the first time in the U.S. although they may previously have come out on a French-issued LP series also called *Djangologie* - some years ago. Once the first LP is over and done with, everything that's on LP also appears on CD in life-like stunning digitally remastered sound like you've never heard before except in your imagination.

WARNING... there is a version of "Alabama Bound" on both LP SW 8423 and CD CDSW 8422/23 that is missing four measures of the second chorus. This excision is on both LP and CD, although I don't know if the earlier French Pathe issue contains the full version or not. Just the same, if something got botched up, better it should be "Alabama Bound" than "Tears" or "Nuages."

I don't know about the rest of you. I imagine there *are* some Django fans who listen to him as regularly as I listen to Louis or Benny but, for me at least, coming back to these records after some extended period of time is something akin to what someone lost on the desert must feel when suddenly coming back to civilization and tasting water again for the first time. I'd forgotten how good these records were. To hear Django's solo on "In My Solitude" again after that long is reliving the whole experience of initial discovery. Unfortunately, my initial discovery was not included here, I suspect, because of contractual reasons. As a teenager, I had befriended guitarist Les Paul who was on staff at WBBM, the Chicago CBS affiliate. He told me about Django (who died in 1953). My typical answer was to say "Never heard of him. Who's he?" Les told me about the Quintet of the Hot Club of France and an album of four ten-inch red label Decca 78s. I bought the album. The first record was "Avalon" by the Quintet with added brass section and a bass introduction that I still hear in my dreams, but only on a good night. Since the majority of these recordings are either from the French Swing label or Pathe Marconi or the French equivalent of the British HMV label or some other member of the EMI conglomerate, I'd presume that the French and English Deccas and the Ultraphone material was not available for licensing to DRG. I hope that eventually all of Django Reinhardt's recordings will be re-issued on both LP and CD; till then I'm more than willing to accept this generous offering as a stop-gap measure.

Listing only the barest minimum of highlights... there is a most exciting jazz improvisation on J.S. Bach's "Double Concerto in D minor for 2 violins and orchestra". Stephane Grappelli and Eddie South are the two violin soloists. Django is the orchestra. There are unaccompanied Django solo items such as the near-flamenco "Sketches of Spain"... Django used the title long before Miles Davis. There are sessions with Coleman Hawkins and Benny Carter and Rex Stewart and Barney Bigard and Bill Coleman and Dickie Wells that are must listening for any jazz fan. There is "Bolero de Django"... Django's not Ravel's - though they certainly are related.

There are a couple of salient points to be made about Django Reinhardt before bringing this survey to an end. Django had his influences and he had an influence on others. To be sure he must have heard Eddie Lang. Lang, an exceptionally gifted and generously recorded guitarist of the 20's, would have to be considered an influence. Another influence no doubt was Louis Armstrong whose record of "Dallas Blues" is rumored to be the first jazz recording that Django heard. Yet even these obvious influences came out differently under Django's fingers. One reason is the fire which damaged two fingers of his left (fretting) hand, thus forcing him to totally restructure his fingering system on the guitar. So whatever Django Reinhardt heard or learned from Lang, Armstrong or anyone else for that matter, it came out typically Django. Another reason was his instrument itself. Specially made for Django, it had a totally distinctive look and sound. Unlike today's electrically amplified guitars which tend to make everyone sound alike, at least tonally, one note from Django on this instrument and the signature was there. You knew it was Django. Years later, when he switched to electric guitar, Django sounded more like his prime American disciple, Les Paul, than he did like Django.

A criticism must be made and it must be laid mainly to Django since it was he who laid down the chord patterns for all guitarists in the Quintet. There are some strange approximations of chord changes on quite a few of these pieces... most notably the "Star Dust" on which it is to Coleman Hawkins' everlasting credit that he is able to create a masterpiece despite Django's and Stephane's misconception of the chord changes of Hoagy Carmichael's classic. Even more mysterious is the chord sequence that Django dreams up for the "Ol' Miss" strain on Dickie Wells' recording of "Bugle Call Rag." Once you get used to these strange chord changes they become part and parcel of the charm that makes these records what they are.

The LP package includes a forty-six page Django Reinhardt discography. While the discography does not come with the CD package, DRG has made it available on request to CD purchasers for minimal cost to cover mailing and handling.



Django Reinhardt was 36 years old before he ever set foot on the shores of North America. He came here to perform in concert with Duke Ellington and his orchestra. He came without a guitar and had to play on a borrowed instrument for the concert tour. While his career had another 17 years to go before his untimely death, he came with an impressive portfolio of recorded success, both with the Quintet and with visiting American players who, by this time, even included such new faces as Mel Powell and Peanuts Hucko. He was a legend before he got here. His acceptance by Duke Ellington had made it clear that this foreign-born jazz musician was doing far more than carrying coals to Newcastle. Anyone who heard these concerts or the bootleg recordings that someone made of the concert in Chicago can attest that Django, even with the Ellington band, was among his peers.

Just like the drummer told me, oops, I mean the writer, "Django was an exception." And what an exception he was. □

By the way, I notice that in 'Dear APM' last issue, Mildred Bailey is given modern credit for the term 'Rock 'n Roll'. I believe I can push back the date four years with the Boswell Sisters' (Connie, Martha, Helvetia) 1934 78-rpm recording (Oct. 4) of "Rock and Roll", mx. no. LA-221-A, released on Brunswick 7302, Columbia 36523, and Parlophone R-2631. Who is this E.P. of Nashville anyway? □

## BOOK REVIEW

### *Automatic Pleasures/Quaker Catalog/Berlin*

Collectors should be aware of three new publications covering different aspects of our hobby. The first is a handsome, hard-bound edition entitled *Automatic Pleasures: The History of the Coin Machine* by Nic Costa. This elegant book, with over 260 black and white and color photos, and 224 pages, covers the known field of coin-operated machines of all kinds. The author, to his credit, has done much original research and has advanced our knowledge of these charming mechanical wonders. Eighteen chapters cover the first devices in the mid-nineteenth century (in England and the U.S.), and follows their development through the golden age of the late-19th and early 20th centuries. Chapter headings include *Gambling Machines, Competitive Machines, Electric Shock Devices, Fortune Tellers, Strength Testers, Vending Machines and Viewers*, etc. Of course, the one we immediately turned to was *Music and Sound Machines*!

Costa has uncovered some new details on Charles Adams Randall, who produced a coin-operated cylinder phonograph in 1888, called the Automatic Pariophone. Costa believes it was actually manufactured, but the original patent specifies electromagnetic re-

production, and it is hard to believe that the technology was sophisticated enough for electric playback at that date. At any rate, none of Randall's machines have been located. Other manufacturers mentioned (and pictured) are Mills Novelty Co., Caille Brothers, Edison, and Gabel's. A typographical error on p. 160 identifies an Edison/Keller coin-op as an 'Edwards', but the date of 1891 is accurate.

As one browses through this book, it is very easy to become addicted. All the machines exhibit that kind of mechanical ingenuity that phonograph collectors know and love - and the social and cultural impact of the devices is equally fascinating. Most of the illustrations are from real machines in modern collections, but there are also patent drawings, advertisements, catalog sheets, and cartoons. If you think that modern video games are clever, wait till you see what the golden age of mechanical invention did with the human need to be entertained and amused! Available at your local bookstore or directly from APM for \$25.95.

If you had an "antique" phonograph in the mid-1920's and needed a part, what did you do? The answer is simple - you sent for the "Honest Quaker" Parts Catalog put out by Everybody's Talking Machine Co. of Philadelphia, Pa., which advertised itself as the world's largest supply house. It is fairly hard to locate the original, so the 1928 edition (8½" x 10") has now been reissued with a plastic comb - the company was founded in 1914. There are sections on every imaginable part, from Pathe, Edison, Columbia, Starr, Mandel, Aeolian, Thorens, etc., from gears and motors to cranks and tools. All are illustrated in sharp B&W, and described in detail. If only we could order now - but the book, priced at \$20. does make an excellent reference for communicating with other collectors. It is available from Talbot & Brown, 193 Roselawn N.E., Warren, OH 44483.

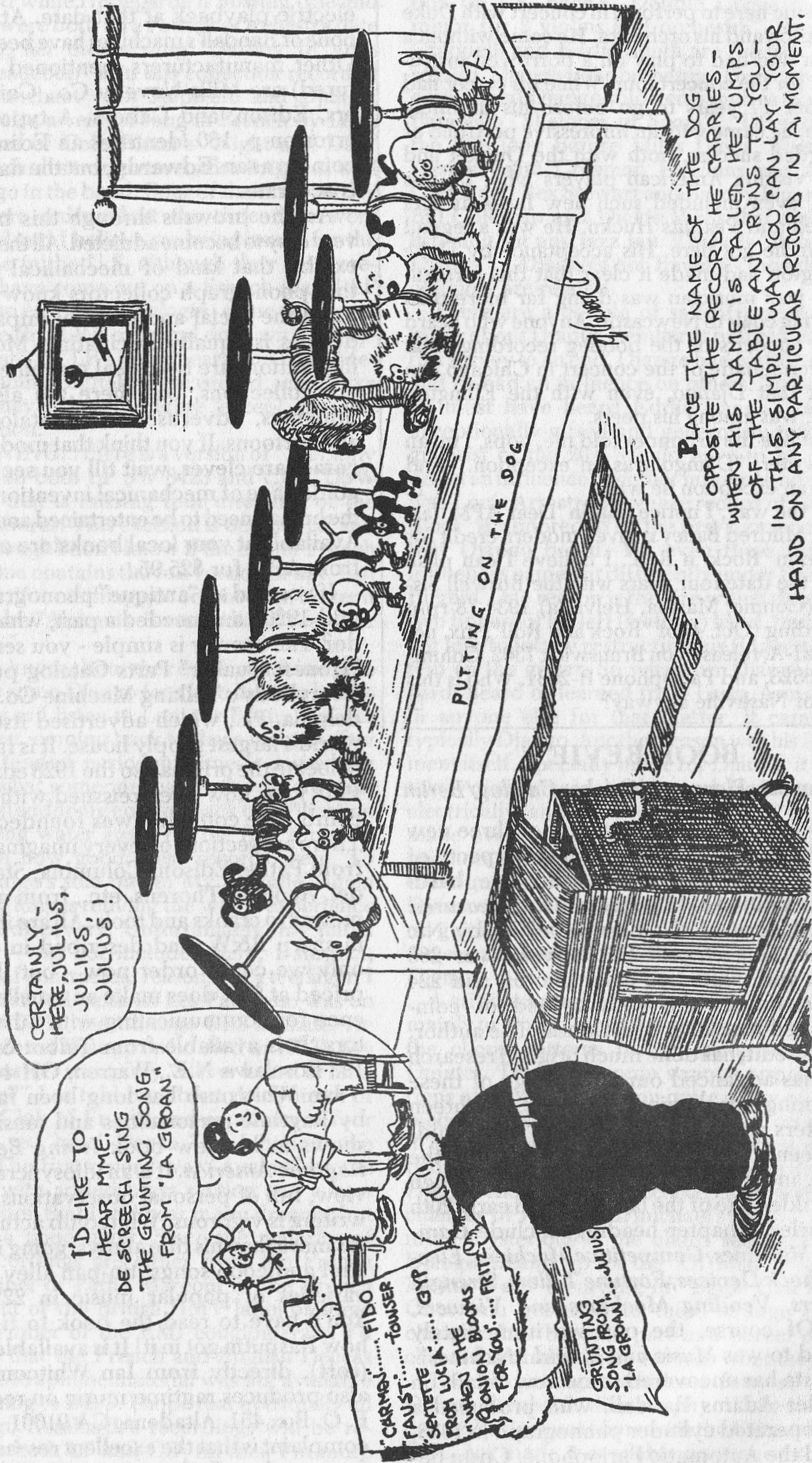
Ian Whitcomb has long been fascinated by Ragtime personalities and music, and it shows in his new book *Irving Berlin and Ragtime America*. It is an idiosyncratic overview, full of personal observations, and the writing is vigorous. Whitcomb actually covers more than his title allows, going into minstrel and coon songs, tin-pan alley, and the varieties of popular music in 222 pages. You'll have to read the book to figure out how Rasputin got in it! It is available for \$15. (soft), directly from Ian Whitcomb (who also produces ragtime music on record), at P. O. Box 451, Altadena, CA 91001. My only complaint is that the excellent research is not footnoted and there is no bibliography. However, the book is fully indexed. □



# Try This System of Indexing Your Victrola Records.

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PLACE THE NAME OF THE DOG  
OPPOSITE THE RECORD HE CARRIES -  
WHEN HIS NAME IS CALLED HE JUMPS  
OFF THE TABLE AND RUNS TO YOU -  
IN THIS SIMPLE WAY YOU CAN LAY YOUR  
HAND ON ANY PARTICULAR RECORD IN A MOMENT.

By Special Permission of R. L. Goldberg and the New York "Evening Mail."

Look for the Dog: The September 6, 1916 issue of *The Phonograph* magazine (p. 6) ran this early Rube Goldberg cartoon of the ultimate record filing system.



## NOTICE

Next **Automated Music Show** Sun., **Apr 23, 1989** at Coachman Inn, Exit 136 Garden State Parkway, Cranford, NJ. Phonos, Music Boxes, etc. (8am - 4pm). Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 366-3903. Admission only \$3.

### APM Patent Challenge!

\$5. gift certificates given for any patents not listed in the forthcoming Phonograph Patent Treasury.

## RESEARCH IN PROGRESS

Researcher compiling history of US Phonograph Co. of Cleveland, OH. Seeks US Everlasting, Lakeside, Cortina Languagephone, & Mediphone cylinders. Catalogs, ads, etc are needed for complete listing of records. Originals or xeroxes OK. Bill Klinger, 13532 Bass Lake Rd., Chardon, OH 44024. Or (216) 481-8100 days, or 564-9340 eves.

## ITEMS OF INTEREST

State of the art electronics for 78s, cylinders, and pre-RIAA LPs. Get all of the original sound out of your records at affordable prices!

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## PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (79)

Phono parts, accessories, horns, etc. for sale. Some rare. Send SASE for free list. J. Johnson, 4617 Pennsylvania Ave., Hollins, VA 24019. (82)

Victor Orthophonic Credenza parts for sale: 4 spg. motor & motor board; 12" turntable; tone-arm/board; Orthophonic reproducer; 6 foot folded horn; orig. crank; grille w/o cloth; 2 complete air dashpots; 2 front doors w/ hardware; 2 record storage doors w/ hardware. John A. Juday, Box 62, Soap Lake, WA 98851. Or (509) 246-1627. (80)

### Wear With Pride!

Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (79)

Ediphone Transcriber & Recorder Set from 1934. In good cond. includes cylinders. R. W. Paquin, 75 Hoppin Hill Rd., N. Attleboro, MA 02760. Or (508) 695-0641.

## TIME TO RENEW!

## PHONOGRAPHS FOR SALE

### PHONO MUSIC SHOW!

Cranford, NJ Spg 1989 Show Date: Sunday, **Apr. 23**. Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Coachman Inn, adjacent Exit 136, Garden State Pkwy (No early buyer's fee). Our Fall show had dealers attending from as far as California and Texas. Buyers from four continents attended. Admission, only \$3. Your name and address will bring a copy of our free newsletter, **Noteworthy News**, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (312) 366-3903.

Phonograph Collection: 47 phonographs, Edisons, Opera, Triumph, Homes, Standards, Firesides, Gems, Amberolas, 800 cylinder records, boxed. 25 extra horns. Victors, Columbias, others, some have wood horns, 15 boxes of parts. Everything goes, \$35,000. OBO. Call Charles days 503-479-4282. (80)

Edison Standard Phonograph pats 1888-1898, made for Int'l Textbook Co., Scranton, PA, orig. cond., no belt. Best offer? R.S. Kelly, 1 Whitekirk Drive, Wilmington, DE 19808.

Empty Reginaphone cabinet, for 6-cyl. player. Tom McCarthy, 140 Windsor St., Reading, PA 19601.

## PHONOGRAPHS WANTED

Cylinder phonograph with flip-down door, brass motor, nicked bedplate, & oak case. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226. Or (718) 941-6835.



## PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette, etc. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638.

Victrola XVIII in good cond; XI & XII table models in good cond. Victor VI in good original or restored condition. Also 2/4 min. Edison/-Columbia cylinders in good cond. & empty cylinder boxes, Edison, Columbia, others. Don Balla, 214 W. 72nd St. #6, New York, NY 10023. Or (212) 362-2378. (79)

I would like to correspond with owners of Columbia & Edison coin-op machines to obtain catalogs, literature, prices, etc. for future purchase. David Cosmo, P.O. Box 522, Somers, NY 10589.

### Time to Renew!

## HELP: I NEED PARTS!

Want outside horn (any kind) for a Type IV Victrola. Horn should fit a 2½" elbow (aluminum) which I have. Contact Charley Waters, 203 Barren Rd., Oxford, PA 19363. Or (215) 932-9275.

## HELP: I NEED PARTS!

Lid for Edison Gem model B. Also empty cylinder boxes, lids, slips, worn out brown wax cylinders. Bill Ulibarri, 544 Celia St., Hayward, CA 94544. Or (415) 783-2243 Pacific time.

Glass lid (hinged) for mahogany floor cylinder cabinet; empty Edison spring-motor and Triumph cases; Conn double-bell Wonder horn & reproducer. Great trades or cash. Greg Sullivan, Box 607, Dover, MA 02030. (508) 785-1249. (81)

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)

Victor horn elbow with 1⅝" flange for Victor II. Bill Hoffman, 2570 Falcon St., E. Meadow, NY 11554. Or (516) 826-2135 eve's.

Need carriage arm for O reproducer to fit Edison Standard Phono. Please help. Jim Bigelow, 315 Congress Ave., Pacific Grove, CA 93950.

Black & brass horn for front-mount Victor R, with threaded elbow. Buy or trade. Arthur Wohl, 101 Clark St. (3K), Brooklyn, NY 11201. (718) 834-8993.

Original front panel (with good decal) for Edison Fireside case; crank for Talkophone; cylinder record cabinet. Howard Embleton, RD 2, 53 Woodland Dr., Vernon, NJ 07462. (79)

Oak carry-lid for Amet cylinder phono. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Need speaker grille (pref. w/ cloth) for Orthophonic Victrola 4-4, commonly known as the Granada. Also gold-plated Orthophonic reproducer. Wm. H. Cole, 601 Church St., Shendoah, IA 51601. Or (712) 246-3947.

## HELP: I NEED PARTS!

Want parts for Rosenfield Illustrated Song Machine and Rosenfield coin-operated record player. Also coin-operated phonographs, music box from old slot machines, and unusual coin-operated gambling, music and arcade machines. Mike Gorski, 1770 Dover Rd., Westlake, OH 44145. Or (216) 871-6071. (81)

## RECORDS FOR SALE

### HAVE YOU EVER — WONDERED? —

What historic operatic performances should sound like? Newly discovered sources of performances superior to anything previously offered! Send SASE to Omega Opera and Symphonic Archives, P. O. Box 305, Pomona, NY 10970. (84)

Quarterly Record Auctions: 78s, LPs, Catalogs, 1900 to early 1940s. Jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783. (88)

Approximately 75 78rpm records from the 30s and 40s, some older. Interested in selling. Juanita Blaisdell, 1259 N. Nichols Rd., Flushing, MI 48433.

Quality tape cassette of Richard Jose, Cornwalls' Greatest Tenor, directly recorded from the popular 1904/05 originals. Favorably reviewed in *Record Collector*, June 1988. Joe Pengelly, 36 Thorn Park, Plymouth, Mannamead, England.

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea.; Columbia Indestructible (red style), \$1.00 ea.; Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 6108th Street, Wellsburg, IA 50680. (83)



## RECORDS FOR SALE

Tapes of past **ARSC Programs**, available from **Conference Tape**, 8 Woodburn Dr., Ottawa, Ont. Canada K1B 3A7. Prices are: \$5. for 60 min., \$6. for 90 min. plus 75¢ post ea.

Always interesting auction lists: Send SASE for latest from Larry Holdridge, 54 E. Lake Dr., Amityville, NY 11701.

Replacement cardboard spindles & caps for cylinder record cabinets, \$22 per 100 ppd. Tim Goon, 15660 Cumberland, Riverview, MI 48192. (79)

I run regular cylinder auctions, as well as gramophones & phonographs. I also am extending into 78 rpm records. My next auction is of record catalogs and copies of the *Record Collector* magazine, over 150 lots. Write to: Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand (79)

*Selling 78s, acoustic, electrical (Fonotipias, G&T), old LPs, opera, classical, tangos, jazz, marches, popular, ethnic, South American music.* Arte Y Sonido Records, Casilla de Correo 4518, (1000) Correo Central, Argentina.

## RECORD FINDER

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Announces their giant 78rpm record auction. Over 10,000 pieces offered. Also regular monthly sales reaching over 40,000 collectors. If you are not on our mailing list, drop us a line. Let us know your interests, and receive a free sample copy of *The Record Finder*. Annual sub. still only \$10. We also carry complete line of accessories, sleeves, plastics, storage boxes, mailers, record cleaning equipment, etc. Send for our free catalog.

## RECORDS FOR SALE

**Discophile's** Spring '88 Jazz-Blues/Pops 78s/LPs auction lists free. 1000s in top condition. Publications, phonographs, equipment. DISCOPHILE, POB 410239, San Francisco, CA 94141-0239. Or (415) 552-1022. Specify lists.

30 Cantorial, Yiddish, Operatic 78s for sale. Rose Bolef, 200 Lincoln Terrace, Norristown, PA 19403. Or (215) 539-1590.

**The Federal Cylinder Project:** field recordings of American Indian cultures. Bibliographical Guides available from Superintendent of Documents, Dept. 39-LC, US Gov't Printing Office, Washington, DC 20402.

## AUCTION LIST!

—Cylinders and Discs—  
Includes unusually scarce and desirable records, such as unpublished T. Roosevelt disc, radio transcriptions, non-commercial recordings, personalities, operatic, etc. Send SASE for free list. Arthur Wohl, 101 Clark St., #3K, Brooklyn, NY 11201. Or (718) 834-8993.

Old-time small one-sided records from the 1920s in pretty good shape. Are you interested? Adelle Szymanski, 652 Bent St., Elgin, Ill. 60120.

## RECORDS WANTED

Early brown wax cylinders featuring Thomas F. Browne of Holyoke, Mass., probably whistling solos. Thanks. Please write care of APM.

Xavier Cugat record (78/45) entitled *I Came, I Saw, I Conga-ed*. Marie Schipman, RD 2, Box 736, Middletown, NY 10940.

Interested in Victor records with 'His Master's Voice' printed in Polish. Abraham Yossef, Harari 12/3, Ramat Gan 52 252, Israel.

## RECORDS WANTED

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (85)

Want to buy still good playing 78 rpm acoustic recordings of world famous piano and violin artists. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada J0X 1N0 (83)

Any recorded versions of "White Wings" other than Edison 372. Thanks. George Blacker, 345 1/2 So. Main Street, Cheshire, CT 06410.

Canadian folk singer named Ferron on Lucy Records, 1977 & 1978. Can you help. Thanks. Katherine Bouton, Univ. of Delaware, 700 Pilottown Road, Lewes, DE 19958. Or (302) 645-4278.

Want in exc. cond.: Bing Crosby on Brunswick, Columbia & Victor, Al Jolson: Victor 17081, 17318, Columbia A-1374, A-1356, A-2007, A-2106, A-3913. Will pay reasonable prices. Tom Perrera, 114-25 118th Street, So. Ozone Park, NY 11420. (81)

Buying Jewish comedy and klezmer records & cylinders. Send all info to: Allan Topolosky, 39 Woodland Street, Sharon, MA 02067. (80)

Want Pathe cylinders and discs by Leon Melchisedec and Lassalle. F. Nouvion, P. O. Box 92, White Plains, NY 10603.

Looking for early 78s (ca. 1900-1939), featuring vocals, mainly early B. Crosby, R. Vallee, Al Bowly, et al. C. Schubert, 48 Jayson Ave., Great Neck, NY 11021.

Desperate for Caruso G&T; and a real photo of Bjoerling. Clara Dohnert, Calle 10A No. 50-I, El Madrigal, Ponce, PR 00732. (79)



## RECORDS WANTED

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (79)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (79)

Top prices paid for Mexican recordings by Teddy Stauffer and Japanese recordings by Weintraub Syncopators. Robert Masopust, Thiersteinerallee 53, CH-4053 Basel, Switzerland.

Buying 78 rpm dance band, jazz, 1920-1935. Single records or collections. Send your sales/auction list. **Shellac Shack**, Box 691035, San Antonio, TX 78269. (81)

Marc Blitzstein 7-record album from the 1940s, entitled *Airborne Symphony*, narrated by Robert Shaw on RCA Red Seal. Carol Colen, 3158 S. Farm Crest Dr., Cincinnati, OH 45213.

## PRINTED ITEMS FOR SALE

*Now available! The History of the Coin Machine* by Nic Costa, 224 pp. color, only \$25.95. *When Old Technologies Were New* by C. Marvin, 282 pp, history of the telephone, phonograph, electric light, only \$38.95. John McCormack Discography, only \$9.95. And coming soon: **The Phonograph Patent Treasury** by Allen Koenigsberg; lists, alphabetizes, chronicles every U.S. phonograph and record patent. Watch these pages. Available from Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

## PRINTED ITEMS FOR SALE

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (83)

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR, P.O. Box 3007, Arlington, WA 98223. Or (206) 659-6434.** (79)

**EBAR**, covering all the 5000 series Blue Amberols. Glossy, color available from original printing, only \$5.95. *Edison Disc Recordings and Artists, 1910-1929* will be \$26.95. Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

**Talking Machine Madness: The Story of America's Early Phonograph Shows, 1878-1900**, only \$4.50. **HHP Books**, Box 455, Fairfield, OH 45014.

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$17. per year, \$13.00 via seamount. Subscriptions should be sent to D.R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU228TN, England. Payment should be made to C.L.P.G.S.

## PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 27 Greenway Drive, Greenwich, CT 06831.

Info on 'Truphonic' Silver-tone phonos, marketed by Sears in the late 1920s. The cabinets look remarkably like the Orthophonics of the period. David Spanovich, 1155 Ellis St., San Francisco, CA 94109.

## PRINTED ITEMS WANTED

Orig. copies of *Talking Machine World*. Please describe and price. Sarah Long, Librarian, Center for Popular Music, Box 41, MTSU, Murfreesboro, TN 37132. Or (615) 898-2449.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-1905). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

Edison cylinder record slips #7196, 7197, 7198 and 3861, 3862, 3863 by Bernard. It is possible that both groups were the same records. Please write or send xeroxes to APM. Thanks.

## ITEMS FOR TRADE

Columbia 20th century BC Graphophone with original morning glory horn and one orig. 6" long cylinder. Please write or call APM.

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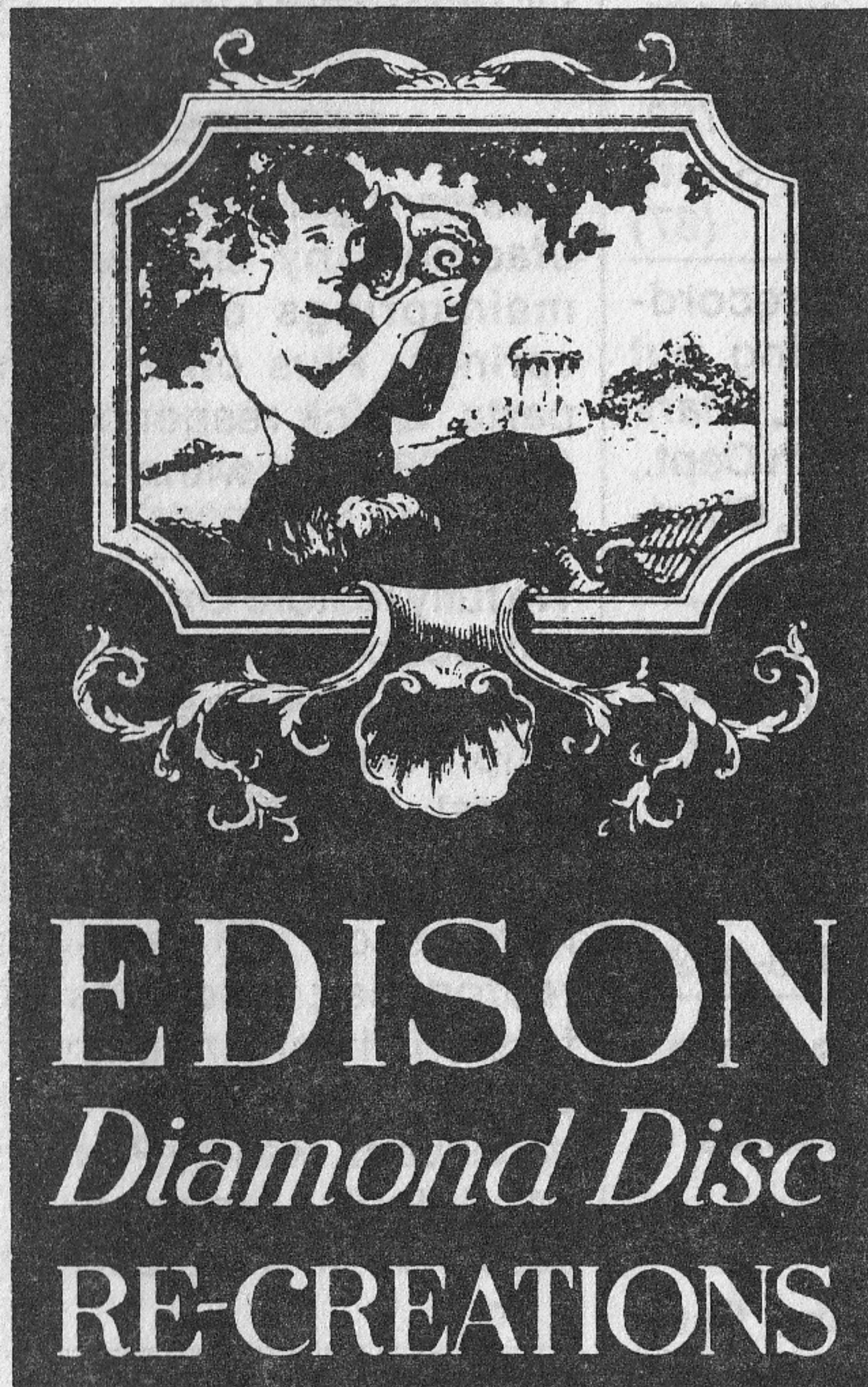


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**Edison Diamond Disc Artists, 1910-1929**

by

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This 8½" by 11" volume lists all Edison Diamond Discs and 78s alphabetically by artist and number. 65 Edison label types are shown in the original colors! There are also 90 pages of photos, patent drawings, sales info, etc. on all aspects of Edison records. Also included is the *only* accurate dating guide for Edison discs. Printed on heavy, glossy stock, the soft-cover version is currently \$24.95. There are only four left of the deluxe hard-cover (\$100.). Please order while available from:

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